

SECTION III, N^o.18.

CHARLES HALLÉ'S
PRACTICAL
Pianoforte School.

SCHERZO, HUNTING SONG
AND
TOCCATINA

from Op.77

C. REINECKE.

Ent. Sta. Hall.

Ch. H.
Price 5/-

By permission of Mess^{rs}. Joseph Williams & C^o

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Regent Circus, Oxford Street, London
Cross Street, and South ^{AND} King Street, Manchester

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“THE PRACTICAL PIANOFORTE SCHOOL” will consist of a series of Pieces selected from the best Composers and calculated to guide Students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the Rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises, written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the Piece until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this, more than in any other matter. Every note therefore will be fingered, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the Thumb and fourth Finger.

All Turns, Shakes, Appoggiaturas, and other Ornaments, will be clearly explained in footnotes whenever their proper execution may be doubtful; and in the more advanced Pieces there will be found, in brackets, supplementary signs of expression, where they may appear to me to facilitate the correct rendering of the Composer’s intention. These I give on my own responsibility and as my interpretation of the masterpieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise; the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault, and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication which the long and intimate relations I have had with Messrs. FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “PRACTICAL PIANOFORTE SCHOOL.” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

DAILY EXERCISE.

1

Each repeat to be played sixteen times without stopping.

M.M. ($\text{♩} = 92$) ($\text{♩} = 126$)

M.M. ($\text{♩} = 63$) ($\text{♩} = 96$)

M.M. ($\text{♩} = 92$) ($\text{♩} = 132$)

S C H E R Z O.

in G major.

C. REINECKE.

VIVACE. M. M. ($\text{♩} = 96$) ($\text{♩} = 126$)

f *Dim.* *pp* *mf* *p* *Cres.*

sempre cres.

p

f

Cres.

mf

Decres.

poco

a

poco

pp

f

3

Section III, No. 13.

HUNTING SONG.
in E flat.

ALLEGRO. M.M. (♩ = 96) (♩ = 138)

4

ALLEGRO. M.M. (♩ = 96) (♩ = 138)

f

sf

p *Leo.* *** *Leo.* *** *Leo.* ***

f *Leo.*

Leo. *** *Leo.* *** *Leo.* ***

Leo. *** *Leo.* *** *Leo.* ***

sf *Leo.*

*** *Leo.* *** *Leo.* *** *Leo.* ***

decres.

p

pp

Section III. № 18.

TOCCATINA.

in E minor.

ALLEGRO CON MOTO. M.M. (♩= 63) (♩= 96)

The musical score consists of six staves of music for a solo instrument, likely a guitar or mandolin. The music is in E minor and is set in Allegro con Moto, with a tempo of 63 or 96. The notation is written on a standard staff system with a treble clef. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and '*' are used. The staves are grouped by large brace symbols.

dolce ed espressivo.

Ped. *** *Ped.* ***

(>)

Ped. *** *Ped.* ***

sempre espressivo.

Ped.

Section III. N° 18.

Sheet music for a guitar piece, Section III, No. 18., page 9. The music is in 4/4 time with a key signature of one sharp. It consists of five staves of tablature with various performance instructions and dynamics.

decreas
+ 1 + 1 +

in tempo.
un poco riten.
(*dolce*)
+ 1 + 1 +

4
+ 1 + 1 + 1 +
1 + 1 + 1 +
2 + 1 + 3 +
+ 1 + 1 +

4
+ 1 + 1 + 1 +
1 + 1 + 1 +
+ 1 + 1 +
+ 1 + 1 +
+ 1 + 1 +

4
+ 1 + 1 + 1 +
1 + 1 + 1 +
+ 1 + 1 +
+ 1 + 1 +
+ 1 + 1 +

3
+ 1 + 1 + 1 +
1 + 1 + 1 +
(*cres*)
+ 1 + 1 + 1 +
+ 1 + 1 + 1 +

4
+ 1 + 1 + 1 +
1 + 1 + 1 +
+ 1 + 1 +
+ 1 + 1 +
+ 1 + 1 +

4
+ 1 + 1 + 1 +
1 + 1 + 1 +
+ 1 + 1 +
+ 1 + 1 +
+ 1 + 1 +

sf
(*—*)
(*p*)
(*>*)
1 2 1 2 1
4 3 2 1 2 1

10

Sheet music for guitar, page 10, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. Fingerings are indicated above the notes, and performance instructions like '(>)', '(>)', '(cres)', 'f', 'Rit.', and 'P' are included. The notation uses standard musical symbols and includes a bass staff in some measures.

Sheet music for guitar, Section III, No. 18, page 11. The music is in common time and consists of six staves of musical notation. Fingerings are indicated above the notes, and performance instructions like 'decreas', 'pp', 'Ped.', and '*' are included. The notation uses a standard staff system with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines.

1. **Staff 1:** Measures 1-5. Fingerings: 4, 1, 2; 1, 3, 4, +, 1; +, 3, 1, 4, +, 4; +, 1, 2, +, 1; 2, 3, +, 1, 2, +. Measure 5 ends with a fermata.

2. **Staff 2:** Measures 1-5. Fingerings: 2, 1, 2, 1, 2; 1, 3, +, 1, 2, +, 3; +, 4, 1, 4, +, 3; +, 3, +, 4, 1, +; +, 4, +, 4, 2, 4. Dynamics: 'decreas', 'pp'. Pedal: 'Ped.'.

3. **Staff 3:** Measures 1-5. Fingerings: 4, 3, 4; 2, 4, 1, 4, +, 3; +, 3, +, 4, 1, 4; +, 4, +, 4, 2, 4; +, 4, 3, 4. Pedal: 'Ped.'.

4. **Staff 4:** Measures 1-5. Fingerings: 2, 4, 1, 4; 2, 1, +; 1, +, 1; 2, +; 1, 3, +, 4, 1, 4. Pedal: 'Ped.'.

5. **Staff 5:** Measures 1-5. Fingerings: +, 3, 1, 4, +, 4; 1, 4, +, 4, 3, 4; 2, 4, 1, 4, +, 4; 1, 4, +, 4, 3, 4. Pedal: 'Ped.'.

6. **Staff 6:** Measures 1-5. Fingerings: 4, 4, 1, 4; 1, 2, +; 3, 2, +; 1, 2, +; 3, 2, +. Pedal: '*'.